2: Batchelor M-5 (1877-1924) 1927
AB6 Ainu AB6

539 even catch a deer which passed along this way so re-
278 cently as yesterday. I will carry thee no more, nor will
224 I offer thee libations.'

"Upon this, all the arrows dipped in that kind of poison took their departure to Paradise again in wrath, and have not been seen since. Although arrows may have some of this poison yet put on them, they are quite ineffectual, inasmuch as this divinity is still [822] angry. The poison the men now use on occasion is the female; hence it is that the arrows carrying it sometimes miss their mark and are also so slow in killing animals."

Deer stalking was an occupation much beloved by this people. Even the women took part in it at times when game was plentiful. But since the introduction of guns, both deer and bears have become remarkably scarce. When out for deer, the men used to carry a little decoy called *Ipakke-Ni*, i.e., "Call-wood." It consisted of a piece of wood made in the form of "horsing irons," such as are used in caulking ships. With these they made a noise which sounded like that made by boys sometimes, when they blow a blade of grass between their fingers or hands. This attracted the notice of the quarry, and they approached the sound to see what it was, and were then shot.

Dogs were employed in hunting the deer. They were taken in packs, which were so well trained that they would not attack and kill the deer, but surround and stand by and keep them at bay till the hunters came up and shot them. Many deer also were taken by the bows which were set in their trails on the mountain ridges.

821 When the people were about to set out hunting, they would not talk about previous hunts or tell any stories connected with them. They said it was unlucky to do so. But why so, I could not find out. So, too, I found that when they were about to take a journey by

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

were endeavouring to make a meal. Round them were gathered about thirty dogs, wild with hunger, barking furiously at the frightened children, and attacking and fighting them for that miserable repast.

I walked along the beach, and endeavoured to make friends with some of the Ainu who were less shy than the others. One little girl was especially picturesque. She was only about ten, and her large eyes, tanned complexion, white teeth, the tiny bluish-black tattoo on her upper lip, her uncombed long black hair flying around her, and her red cloth ear-rings, made her indeed one of the quaintest studies of colour that I have seen in my life. I got her to sit for me; and while I was painting her, an old man, the chief of the village, dressed up in a gaudy costume, with a crown of willow shavings on his head, came to me and made his "salaams." He bore the name of Angotsuro, and before all his salaams were over he found himself "caught in the action" in my sketch-book. Many of the villagers had collected round, and one of them, a half-caste, expressed the wish that I should paint the chief in colours, like the picture of the girl. I asked for nothing better, and started an oil-sketch of him. The excitement of the natives who were witnessing the operation grew greater and greater as each new ornament in the chief's dress was put in the picture. Some seemed to approve of it, others were grumpy, and apparently objected to the picture being taken at all. The *séance* was indeed a stormy one; and though the chief had his regal crown knocked off his head two or three times by the anti-artistic party, he sat well for his likeness, especially as I promised him in Japanese, that when the picture was completed he should be given a few coins and two buttons off my coat.

It was while portraying him that I noticed what extraordinary effects colours produce on those whose eyes are unaccustomed to them. A man in the crowd would get excited, and open his eyes wide and show his teeth every time I happened to touch with my brush the cobalt blue on my palette. Other colours had not the same effect on him. His eyes were continually fixed on the blue, anxiously waiting for the brush to dip in it, and this would then send him into fits of merriment. I squeezed some blue paint from a tube on

4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

to the palm of his hand, and he nearly went off his head with delight. He sprang and jumped and yelled, and then ran some way off, where he squatted on the sand, still in admiration of the blue dab on his hand, still grinning at intervals with irrepressible enjoyment. Where the point of the joke was no one but himself ever knew.

When the picture was finished I had no little trouble to keep the many fingers of my audience off the wet painting. Moreover, some person endowed with kindly feelings threw a handful of sand in my face, which nearly blinded me for the moment and partly ruined the two pictures I had painted. The money and the buttons were duly paid to Angotsuro and I moved on.

That same evening I went out for a walk. It was a very dark night, and I love dark nights. When for some years you have done nothing but see strange things and new places there is indeed a great fascination in going about in complete darkness; it rests both your eyes and your brain. I walked for some time along the beach, stumbling against the canoes drawn on shore and against anything that was in my way. Hut after hut was passed, but everything was silent; there was not a sound to be heard, not a light to be seen. The Ainu are early people; they retire with the sun. I walked on yet farther and farther afield, till through the thatched wall of one of the huts I discerned a faint light. I stood and listened. The sad voice of a man was singing a weird, weird song, the weirdest song I have ever heard. Then came a pause, and another voice, even more plaintive than the first, continued the same air.

What with the strange melody in the hut, the soothing noise of the waves gently breaking on the shingle, and the distant howling of dogs or wolves, the mystic effect was such that I could not resist the temptation, and I crept into the hut. A fire was burning in the centre, but it had almost gone out, leaving a lot of smoke. Three old men were sitting on the ground. They decidedly looked as if they did not expect me, but, after their first astonishment was over, they asked me to squat down in a corner, and there I was left to amuse myself, while they resumed their singing and drinking. Of the latter they seemed to have had enough already; but, all the

192
771

FUNDAMENTAL CONCEPTS

such a state a person, though breathing, is said to be *ramat sak* (without soul). 774 828

The Ainu speak of evil spirits as casting no shadow, but the reason is that they are themselves supposed to be shades of gloom. I have not met anyone who believes that a person's shadow betokens *ramat*. 774 822

We now come to the *kamui*, under which term are included not only the deities of the Ainu pantheon but numerous independent spirits of lesser degree. The term may also be applied to anything remarkable, incomprehensible or even exceptionally beautiful, as we might speak of 'divine beauty'. In its context the word can usually be understood without difficulty. Like human beings, *kamui* are loosely classified as good or beautiful (*pirika*), bad or hostile (*wen*), and mischievous but not always malevolent (*koshne*). There are also spirits which may be called insouciant *kamui*, neither good nor bad in themselves, which if properly treated may help the good *kamui* in their task of repelling or expelling the 'evil spirits' (as I shall translate *wen kamui*) which seek to harm the Ainu. 771 776

Apart from these evil spirits, it is a fixed belief that indifferent or even good *kamui* may take umbrage at inconsiderate treatment. The Ainu estimate the powers of the *kamui*, whether good or evil, largely by their own standards, but most elders are agreed that the thoughts of the *kamui* are not quite the same as human thoughts. As my informant, the aged Rennuikesh Ekashi, observed: 'They have thoughts to themselves' (*yaikoshiram*). Formerly every care was taken not to hurt the feelings of good *kamui*. Deep reverence was paid to most of them and provocation was guarded against by strict taboos. Even the deadly *kamui* of pestilence, and especially of smallpox, against which the good *kamui*, even when assisted by magico-religious rites, were unable to operate successfully, were usually treated with respect; to speak of them as evil spirits was to evoke more wrath and frightfulness. These spirits were also known as punishing (*pakoro*) *kamui*, and in most places no attempt was made to resist their attacks. They were merely pleaded with and placatory offerings were made to them. Evil *kamui* could as a rule be restrained by the good ones, backed by magical rites, but even so, inducements to quit sometimes were, and still are, held out to them. Certainly in the case of good *kamui* the rule was to treat them with reverence tinged with awe (*oripak*). 115 753 789 782

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

EXORCISM

755 Here we are chiefly concerned with proceedings intended to repel or expel evil spirits threatening or inflicting serious maladies. In the case of difficult childbirth or any grave malady members of the village throng the dwelling, the elders busy with magico-religious expedients, while all express sympathy with the sufferers. [789] I am told that in desperate cases old and reeking garments are [822] waved to drive away evil spirits, and that the accumulated *Ainu rak*, the odour of the unwashed, helps to repel them.

796 A public manifestation of sympathy and helpfulness, *ukaobiuki*, 789 characteristic of the Ainu, is a dancing procession called *niwen-* 731 *horipa*. When there is some untoward or tragic happening such as a death by accident or the burning of a house, the important *kamui* are invoked and a procession is formed and moves towards the spot, 535 the men in front carrying swords, the women walking behind. At each step the men alternately stretch and bend the arm, holding the sword vertically, and call out 'wo-o-o pfui!' The women also stretch the right arm forward and bend it, exclaiming 'fusa!' The sufferers await the procession, and when it arrives at the place of the affliction it is usual to march round it three times, the men striking out with their swords. Then a double line is formed with the sufferers in one rank and sympathetic visitors in another, and the procession moves up to a small *nusa* where short prayers are said. The sufferers are then cleared of any evil influence that may remain, by being stroked from above downwards with the swords. Individual greetings and condolences are then said. Although the *niwen horipa* is fading out in the north where the Ainu population is sparse, in the south groups of Ainu often come many miles to take part in the ceremony and sympathize with the sufferers.

755 The word *uepotara*, which I have rendered 'exorcism', but which according to Batchelor implies 'solicitude', is applied in practice to a combination of measures used in the treatment of the sick. In the first example to be given a whole battery is brought to bear upon [115] the patient. I was first told of it by Kotanpira Ekashi, perhaps my best informant, but I saw it in 1933 and again about a year later. [114] The account given of this, and the following example, is recorded from the method employed by Isonoash Ekashi, who, though less learned, is well accustomed to these rituals. His prayers and invocations are less classical than those of my other informants, but those I have translated have been approved by independent Ainu to whom I recited them.